

NICE BITS TO WEAR

Among Them Are Included
"Buns" and Chignons.

NEW THINGS IN UNDERWEAR

Why Empire Gowns Have Gone Back to
Dressmakers—Pretty Frocks From
a Recent Trousseau.

I asked a plump little hairdresser yesterday: "Will you kindly tell me just how you make this peculiar and distinctly odious thing that is called a chignon?"

"That's very easy, madame," said she. "Take all your hair—this way—and tie it two inches above the nape of the neck—this way—and then divide it in halves—this way—rolling each half outward—this way—till you can press it snugly to your head like this—and fasten the two rolls invisibly by hairpins." Prattle, my own inoffensive locks were coiled into the desired shape, and



A STREET DRESS—THE CHIGNON.

The little hairdresser stood over me smiling.

"What did you do that for?" I gasped, and shook the pins out, "and what do you take up such a monstrosity for any more?"

"There's nothing like an object lesson, madame," pleaded the hairdresser, deprecatingly, "and it's not so very unbecoming. There must always be the change, madame knows."

Yes, there must, thanks to the embodied caprices which are women, and so, good people, you are welcome to my newly acquired knowledge of how to "do" the hair in a chignon.

If you don't feel inclined to take up the new mode immediately perhaps the "bun" may appeal to you. The "bun" is almost as correct as the other, and to achieve it the hair is wound in front, parted a little on one side and then coiled to look like a bird's nest with very little room for the birds. You don't wear a net with it, and you do with the chignon. This is one of the main differences, or so it looks to me.

Some other learning I have possessed myself of on the subject of underwear. There is an immense amount of buying of silk stuff because it is cheap, because it is no longer fashionable. It never had any excuse for existence outside the sensuous luxuries of the women of the half world, because the woman who is clean in soul must be clean in garments, and her clothing must not shrink from the purging of soap and hot water. In ugly English silk is dirty wear, and the fine cambric and muslin and lawn which have replaced it have stronger claims upon respect, even though they be so elaborately stitched and belaced that the modern belle in her night robe looks rather as if she were fitted out for a bonfire high tea.

Huge square cape collars, with full lace borders and run with broad ribbons, lead, rather than follow, the fashion of the daytime gown. Over these immensities a little round lace collar is gathered at the throat, and lace ruffs that reach from the elbow to the wrist finish the sleeves.

Other nightdresses are made with corset belts, like dinner gowns, and



FASHIONABLE UNDERWEAR.

have enormous lace fichas cascading down their fronts and covering them entirely.

It's almost as much work in these advanced days to get one's self up for a bed toilet as for a bath.

Some of the new chemises are made in the empire style, with full turn-down collars and the empire band at the waist. One of the latest fashions in "knickerbockers" is to have them entirely of Valenciennes insertion, separated by narrow bands of French muslin. Another new thing is the lace skirt for the society skirt dancer. It is made of figured net, with wide lace borders. When you wear a black stocking, if you have a lace skirt, it is painted in front with white lines.

I just saw two such novel evening dresses that at once I began to wonder for an artist to sketch them for you. They were the first and one of the big January "fashions." One of the new things is a pair of long, flowing, loose-fitting robes of orange and pink to suit your gown. The skirt was the same round and shorter than anything could have made in the beginning of the nineteenth century. The bodice was of the same material, but with a high, stiff collar and a high, stiff bodice. The skirt was the same round and shorter than anything could have made in the beginning of the nineteenth century. The bodice was of the same material, but with a high, stiff collar and a high, stiff bodice.

and then became a saddle, so close-fitting that the long gloves came up over them. Have I finished? I believe so, except that there belonged with the gown a mother of pearl fan with a dark blue velvet mount, strangely painted.

The other dress was a green white silk with the front of the skirt caught with dozens and scores of dark green velvet bows. The pointed bodice was of green velvet cut very low and with a white mull chemise set in beneath it. The sleeves were this costume's odd feature. On each shoulder was a big round puff with a velvet ribbon to crush it in the middle and divide it into two unequal balloons. A dark green velvet ribbon was to be worn in the hair.

I have thought sometimes I might tell you of the colors and stuffs worn at New York's midwinter balls. At a dance at Sherry's the other night satin brocades with Watteau backs took part in the promenade with all the nonchalance imaginable. They were always getting stepped on, of course, but they didn't seem to mind. I noted a white satin stiff with silver embroidery and another in white and gold with touches of vivid cherry. A third was flame-colored with black velvet to subdue it, and a number were white or silver with enormous colored velvet sleeves.

The simplest frocks, and they were not the least effective, were black chiffon with jet corselets. More elaborate was a blue silk, looped with red roses, and a light gray with sleeves and bodice bands of pink velvet. An 1880 dress attracted, perhaps, the most notice of any, with its white skirt ruffled with blue and worn with overdress of white gauze, gold spangled.

The streets are so bright that if I could only photograph in colors I should need to do nothing but stand on a corner, snap my camera at the procession and give you the winter fashions alive, instead of in pen and ink dissections. I noticed an electric blue cloth gown that calls for a word about its velvet frills and mink edgings.

The princess front was striped with rows of black velvet, while a black ruche went round the shoulders with mink to head it and mink to weight the edge of the deep flounce below. Round the waist was a broad velvet belt with a silver buckle, and round the



TWO BALL GOWNS.

bottom of the flaring skirt was a flounce two feet deep and fur weighted.

A dark-haired girl was a figure to look at twice in her black velvet poke bonnet with a huge red rose under the brim. Her dress was black also, with a complexity of 1890 gowns lined with red and flapping in the wind to show the lining.

A girl in green rep was pretty, with

edgings of other running up, down and all about her. Her huge cloak was of green velvet with a huge cape, and she wore a Kabane hat with heavy green plumes.

There used to be trouble about getting into a carriage because skirts were so wide. The same trouble seems likely to crop out this winter about bodices. The shoulder breadth of the modish woman, take her sleeves, capes and all, is something unbelievable. Perhaps you've heard of the woman whose husband sent her new empire frock back to the dressmaker because it was "too absurd." If husbands were to act consistently on this principle feminine wardrobes would be stripped pretty bare.

A trousseau just on the edge of finishing contains a number of black dresses which are as pretty as they are, perhaps, in their present collections unusual. One of black silk is cut in "plumage" style, semi-fitting, and making for a slim figure, a graceful princess robe. It has pink velvet sleeves and pink velvet ruche about the bottom, a black chiffon frill at the low neck and a black ribbon sash about the waist.

Another black frock had a quaint lapped bodice turned back with green satin covered with colorful lace in shades of green, black and gold. A deep satin frill stood up about the low neck, went down to the waist in the back and ended its existence under the sash. Two satin frills edged the skirt and the sleeves, of course, were as big as possible.

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Editor Iowa Plain Dealer Cured of Insufferable Itching and Pain by the Cuticura Remedies.

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2.50	1.25	1.67	1.83	14.00	7.00	9.33	10.50
3.00	1.50	2.00	2.25	15.00	7.50	10.00	11.25
3.50	1.75	2.33	2.63	16.00	8.00	10.67	12.00
4.00	2.00	2.67	3.00	18.00	9.00	12.00	13.50
4.50	2.25	3.00	3.38	20.00	10.00	13.33	15.00
5.00	2.50	3.33	3.75	21.00	10.50	14.00	15.75
6.00	3.00	4.00	4.50	22.00	11.00	14.67	16.50
7.00	3.50	4.67	5.25	24.00	12.00	16.00	18.00
7.50	3.75	5.00	5.63	25.00	12.50	16.67	18.75
8.00	4.00	5.33	6.00	27.00	13.50	18.00	20.25
9.00	4.50	6.00	6.75	28.00	14.00	18.67	21.00
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